DePaul University
SCHOOL OF MUSIC

Tuesday, October 6, 2026 • 7:30 PM

DePaul Symphony Orchestra

Francesco Milioto,
Music Director & Conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

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Gannon Concert Hall

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Program

Vítězslava Karpálová (1915-1940)
***Suite en Miniature,* Opus 1 for small orchestra (1935)**
I. Praeludium
II. Pastorale
III. Ukolébavka (Lullaby)
IV. Menuetto

Antonín Dvořák (1841-1904)
Symphony No. 9, "New World" (1893)
I. Adagio—Allegro molto
II. Largo
III. Molto vivace
IV. Allegro con fuoco

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Biographies

Francesco Milioto continues to establish himself as an incredibly gifted conductor whose interpretations are fueled by deep curiosity and executed with a philosophy of collaboration. Maestro Milioto currently serves as Music Director for OPERA San Antonio, The Florentine Opera, and the DePaul Symphony Orchestra. He is also a member of the music staff at the world-renowned Lyric Opera of Chicago.

His season begins at home, in Chicago, with the DePaul Symphony Orchestra in a concert featuring music by Czech composer Kaprálová and Dvořak's *New World Symphony*. Mr. Milioto will then open the season for OPERA San Antonio with a wonderful production of Rossini's *La Cenerentola* in collaboration with The Orchestra San Antonio. Next, he begins his 14th season at the Lyric Opera of Chicago working on a production of *Don Pasquale* alongside Music Director Enrique Mazzola. 2027 begins with a DPSO concert featuring music from film, spanning from The Golden Age of Hollywood to the modern day. Maestro Milioto will also conduct both *Gianni Schicchi* and *The Magic Flute* for The Florentine Opera in Milwaukee, as well as *La traviata* in San Antonio. The DPSO will round out its season with Shostakovich's defiant Symphony No. 5, and Mr. Milioto will also lead DePaul Opera Theatre's production of Rossini's *La scala di seta*.

Maestro Milioto is an avid coach and much sought after master teacher. He looks forward to continuing his fundamental mentorship of the young artists in The Florentine Opera's Baumgartner Studio Artist Program. He is also extremely excited to begin his second year at DePaul University working with the talented and eager students that make up the unique and diverse ensemble of the DPSO.
Mr. Milioto is a first generation Italian-Canadian and was born in Toronto. He began playing the piano at age seven and continued his early musical education at the Royal Conservatory of Music. He has earned a Bachelor's Degree in Piano Performance from the University of Western Ontario and a double Master's Degree in Orchestral Conducting and Opera Repetition from McGill University.

Program Notes

Vítězslava Karpálová (1915–1940)
***Suite en Miniature,* Opus 1 for small orchestra (1935)**
Duration: 9 minutes
Vítězslava Kaprálová left behind more than fifty works despite living only to the age of twenty-five. She was born in Brno to composer Václav Kaprál and singer Viktorie Uhlířová and entered the Brno Conservatory at fifteen. She then moved to the Prague Conservatory to study with Vítězslav Novák, and then to Paris, where she studied with Bohuslav Martinů. Kaprálová, also a formidable conductor, was the first woman to stand before both the Czech Philharmonic and the BBC Orchestra, leading both ensembles in her *Military Sinfonietta*. In 1940, while fleeing the Nazi occupation of Czechoslovakia, she died in Montpellier, France.

Kaprálová's Opus 1 has a curious history; it began life in 1931 as a piano suite and was written while she was still a teenager in Brno. Just as she began her studies with Novák in Prague in the autumn of 1935, she returned to the piece and orchestrated it, hence the deceptively early opus number. Radio Brno broadcast the premiere on February 7, 1936. Tonight's performance marks the piece's Chicago premiere and only its third performance in the United States.

The suite is scored for chamber orchestra and moves through four contrasting miniatures. The **Praeludium**, written for strings only, begins in a dark abyss led by the lower strings, with each instrument group trying to climb out of a slow-moving cloud of tremolo. As they reach the musical surface, a brief *Animato* section shares a conversation of hope between the players that melodically foreshadows the two inner movements. The celli soon pull us back into the abyss where we end in a violent cloud of hollow open fifths. The **Pastorale**, scored for winds and two horns, answers this mercurial first movement with lighthearted charm, with the melody tossed playfully between winds before dissolving into a hushed flute trill. The **Ukolébavka (Lullaby)** unfolds like a Czech fairy tale, as its melody spins with cascading duple and triple figures shadowed by the familiar dark string tremolos of the first movement. A sudden accelerando swells into a fortissimo restatement of the melody before the final section. With the harp, upper strings and clarinets entwined, the movement eases to a serene close, as if rocking a child to sleep. The concluding **Menuetto** opens with a melody that feels Baroque in its articulation, while underneath a rippling sixteenth note figure is passed between instruments. A gentler middle section brings the harp into intimate

dialogue with the first violins before expanding outward into a sweeping blaze of Hollywood-scaled brass and percussion. We are quickly ushered back to the opening Menuetto material and end almost rather unexpectedly.

In this work, initially conceived when she was only sixteen years old, Kaprálová reveals the captivating voice that would mark her tragically brief but extraordinary career. To learn more about Kaprálová, please visit the Kaprálová Society's page at http://www.kapralova.org/

Note by Francesco Milioto

Antonín Dvořák (1841–1904)
Symphony No. 9, "New World" (1893)
Duration: 40 minutes
Dvořák is the preeminent Czech composer of the nineteenth century, and perhaps of all of his successors, as well. This is no small achievement, considering the number of great musicians who thought of Bohemia as the most musical country in Europe. Dvořák owed his initial recognition to Johannes Brahms, who encountered his music somewhat early in Dvořák's career, and saw to it that he was enabled to spend time in Vienna for further study. While Dvořák's fundamental stylistic orientation is similar to the older composer in its classical restraint and dedication to traditional forms and procedures, his compositions are unmistakably Czech in myriad subtle ways. Turns of harmony, melody, and rhythm firmly establish Dvořák's ethnicity, even within the disciplined tradition of musical composition leading back to, say, Beethoven. Like Brahms, Dvořák wrote stunningly well in the genres of string quartets, sonatas, and symphonies. But unlike Brahms, he also wrote tone poems and was an active and successful opera composer.

Dvořák wrote nine symphonies, the most popular of which is his last one, Symphony No. 9 in E Minor, "From the New World." Its popularity and success was assured from its première in Carnegie Hall in 1893. It is safe to say that it is the most important work composed in the United States up until that time. By the 1880s Dvořák was a leading composer with a worldwide reputation, although he had not achieved great financial security for his beloved family. So it was with notable alacrity that he responded to the offer by a wealthy New York philanthropist to come to that city and assume the duties of head of her new American Conservatory—and at a stunning salary! He

came to America in 1892 and stayed for three years, during that time composing several significant works, including the cello concerto, the "American" string quartet, and, of course, the ninth symphony.

Dvořák plunged right in with his work in New York, and took the opportunity to continue in greater depth his interest in indigenous America musical materials—especially Black American spirituals and whatever Native American music—or what passed for that in those days—that he could find. The exact nature of "American" melodies, rhythms, and harmonies that surfaced in his music during those three years has long been a major source of controversy. And the "New World" symphony was ground zero for those debates. For the last century, scholars of all ilk have posited this tune and that melody in the symphony as derived or quoted from native sources. Characteristic "American" rhythms are served up as influences upon Dvořák. Longfellow's epic poem, *Hiawatha*, is adduced as the model for the middle movements. And the famous melody of the slow movement for many years was claimed to be a Black spiritual, when in fact the "spiritual" was born three decades later, when newly-composed words in dialect were set to Dvořák's immortal tune. It all was a fine kettle of fish. Recent historical analysis has pretty much relegated specific American elements in the symphony as broad and vaguely inspirational—for most of what had been previously heard as "From the New World" is now known to be mostly from the "European World." Characteristic scales and melodic shapes in the work are common to many cultures around the world. In the end, it is best to hear this great composition as essentially Czech in almost every way—Dvořák really couldn't help being himself. Listen carefully to his many other compositions, and it's clear that the "New World Symphony" is Bohemian from top to bottom.

The first movement begins with a brief, slow introduction, which lays out an essential melodic shape, important through the movement. Soon, after a spiky accent from the strings, the main theme is heard again, but clearly now in the horns. After a while the other main idea–a rather dark little bucolic "village dance"–is introduced by oboes and flute. The last idea is an optimistic tune, first heard in the low register of the solo flute. With all the themes introduced, a relatively short development of them ensues—all of the ideas easily recognized. And, as at the beginning, the horns start our trip back home with the main theme. After a harmonic surprise, the movement ends with the same dynamic mood of the beginning.

A few dark, low chords in the brass and woodwinds introduce the famous English horn solo—just try to not think of the faux spiritual, "Goin' Home," if you can! The middle section, in the minor mode, seems to be a gentle, funereal march, supported after a little while by pizzicato basses. Softer and softer, the mood is sustained until a sudden interruption from dancing woodwinds brings in a brighter frame of mind, sounding almost like rustic bagpipes skirling. At this juncture, Dvořák, in a characteristic move, brings back two important ideas, easily remembered from the first movement—one played by the trombones, the other by the horns and violins. These he combines with the English horn tune, now in the trumpets—all in one measure! The solo English horn from the beginning quickly returns, and after a wistful contribution from a solo violin and cello, the ominous chords that opened the movement bring us to the end.

The third movement scherzo is a mad Czech dance, with the added treat of two trios–rather than the conventional single one–in the middle as contrast. They serve as a lyrical foil to the hammering freneticism of this careening Slavic folk choreography. By now, you've undoubtedly noticed how, in the best Romantic fashion, Dvořák is tying all the movements together, not only by quoting the same themes from movement to movement, but also by slyly fashioning all of them from the same simple musical intervals, creatively varied. This movement is no exception—after the dynamic opening (with some cross-accents familiar to those who remember his Slavonic Dances), the more relaxed first trio echoes the English horn tune from the slow movement. After a brief return to the thundering opening the second trio provides a diversion in the guise of a lilting *Ländler*, replete with the composer's penchant for trills. Then, back to the hammering first section, ending with a coda, and what else?—a quote of the familiar horn motif from the opening of the symphony.

The last movement starts ominously in a dark, march-like mood, with unison horns and trumpets pealing out the famous modal theme. After chewing on this a bit, the orchestra goes to the expected second theme. This pleasant contrasting material is heard first in the soothing solo clarinet, followed by others. What then ensues is a magic development of all of almost everything that you will remember as a tune from all the movements–varied, combined, and worked through as only a composer at the height of his powers, and a true disciple of Beethoven and Brahms could do. Even without all of this truly admirable intellectual and musical discipline, the psychological

buildup to the end is sheer joy to experience. Constantly changing moods, tempos, and dynamics inevitably lead us to the triumph at the end, as minor turns to major, sustained by fortissimo statements of our familiar melodies. Interspersed are the familiar ominous chords from the slow movement, now sounded out in stentorian tones by all the winds. A final last reiteration of the main themes of the first and last movements takes us home. When all has been said, it really doesn't matter at all whether this magnificent work is from the "New World," or the world of Dvořák's beloved Bohemia—there is no doubt that it is from the musical world of a genius.

Note by Wm. E. Runyan

Personnel

FLUTE
Danielle Guilmette
Hannah Hartwig
Noam Niv
Ben Novotny

OBOE
Madison Constantine
Ana Martinez
Yung-Hui Wang

CLARINET
Alainna Pack
Marco Rojas
Matthew Tomaino
Wesley Wynn

BASSOON
Casey Delsandro
Alton French
Finn McCune
Dylan Neff

HORN
AC Caruthers
Ethan Clark
Ryan Eckl
Tyler Goldsmtih
Hannah Janka

TRUMPET
Jesse Hamilton
Maria Merlo Martinez
Jacob Zell

TROMBONE
Jared Chance-Martin
Charlie Olson
Leo Ernest Garcias Leite

TUBA
Castin York

HARP
Kseniya Sushkevich

PERCUSSION
Leonardo Chiappetti
Kevin Tan
Odell Jackson

VIOLIN
Hannah Kim, *concertmaster*
Olha Tytarenko
Henry Hsueh
Ben Koenig
Iwona Augustyn
Alirio Chacin
Po Yao Fang
Madelyne Garnot
Juan Angulo
Yu-Chia Chiu
Ella Dodge
Ava Wipff, *principal 2nd*
Abigail Simpson
Mia Smith
Michelle Ma
Evan Man Ching Wong
Airi Ito
Teo Lubecke
Mailyn Iribar Corpas

VIOLA
Alejandra Contreras, *principal*
Harriet Cohen
Curtis Yow
Carlos Felipe Leon Castro
Ulzhan Ydyryssova
Brenley Mason
David Phetmanysay
Elina Kim

CELLO
Jackson Arnold, *principal*
Alona Sella
Ryan Han
Alina Ying
Milo Klise
Daniel Hotchkiss
Amelia Allen
Grace Raper
Emma Foreman
James Arthur
Aurian Kutner
Marc Vredenburg

BASS
Tony Sanfilippo, *principal*
Adam Wang
Lily Enderle
Mateo Estanislao
Luca Lesko
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October 16 • 7:30 P.M.
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October 24 • 7:30 P.M.
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Allen Recital Hall
Jeremy Ruthrauff, saxophone

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Randall Scarlata, baritone

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